

SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL. 4

JANUARY, 1938

No. 6

Mildred Rosenthal: An Appreciation

By WILLIAM HESTHAL

MILDRED ROSENTHAL is well known, to most of us, as the editor of this Bulletin, the responsibilities of which she has carried since its inception over three years ago. However, distinguished as her editorial work has been, to know her only from this aspect is to know but one of the many facets of her full career. As painter, writer, wife, mother and friend, she has enriched all who have come in contact with her. To know Mildred Rosenthal is to feel that one has received more than one has given.

Mildred Rosenthal is a painter of outstanding ability. Reticent to an extreme degree, and generous with her service to others, little has been seen or is known of her work. The very few things she has shown have invariably attracted favorable attention. In our opinion, the drawing she recently showed (Rocky Landscape) in the exhibition of the Society of Women Artists was, with its directness and honesty, one of the finest there and one of the outstanding works of the whole show. We are certain that the future will bring to fruition the promise of supreme achievement which we now feel in her work.

Under her brilliant and able leadership the Bulletin became an organ of expression for the members of the Art Association; it became an authentic art magazine devoted to the highest motives of criticism and expression. However, she achieved this only at the cost of time which would have been devoted to her work. Her only remuneration has been the knowledge that she was furthering the ideals and aspirations which she so often reiterated



MILDRED ROSENTHAL

in these pages. It is therefore with extreme trepidation that the present editor assumes his duties and responsibilities. His only hope is that he may continue the splendid work of his predecessor and that this Bulletin may continue to flourish in the future as it has in the past.



BEYOND THE FENCE. Oil Painting by Mildred Rosenthal.

A Message from the President of the Association

CONSIDERATION of the future years of the Association immediately brings about the realization of how inextricably they are related to its past. The original objectives to which it was dedicated are as valid today as they will be in the future. "To unite in fellowship the membership of the Association, and to promote the cultivation of the Fine and Applied Arts" are still the essential aims of the Association.

So forward looking were those who, so long ago, conceived this cooperative plan, that the

structure of the Association is in accord with the current tendencies and necessities of today. Growth of community and Association has only broadened the influence of these objectives.

It is opportune to mention the development of some of the Association's activities.

The Bulletin has not only united the interest of the members, but has attracted the attention of the East to the work accomplished by the

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RUSTIC BRIDGE IN LUCAS VALLEY. Etching by Nicholas Dunphy.
Included in the artists' one-man show at the San Francisco Museum of Art.

The Artist's Viewpoint

(EDITOR'S NOTE: Mr. Tufts and Mr. Dunphy are the first members to hold shows at the Art Association Gallery at the Museum. The following articles, written by themselves, are the first of a series in which the exhibiting artists will discuss their own works and express their motivating ideals and aspirations.)

John Tufts

TO BE an artist! That was a dream of my youth, and on the rare occasions when I could see an artist painting, it was with a feeling almost of awe that I watched the creation of beauty which had not existed before. Much later, the sympathetic encouragement of an artist friend stimulated me to make an attempt at self-expression as a means of enriching life and adding to its fullness. What began as a hobby has since become an absorbing interest. Each picture is a new experience and each reveals the inner workings of the artist's mind.

To me, color in itself is a source of constant joy. To be able to make colors, through their proper relations, express an aesthetic idea, is a goal not easily attained, but worthy of the most

earnest effort. Form, movement and space, and the movements of form in space, and these expressed in two-dimensional color, are the essentials to a good picture. Form is expressed by planes of color, whose relations are not merely dark-light, but are truly functional. Whether abstract or representational, the same tests are applicable. Either a picture is vital, with a feeling of light and a breathing quality of color, or it is dead, and interesting to the viewer only by reason of any story telling or naturalistic qualities it may possess. Only functionally related color (not necessarily always brilliant color) can make a vital picture.

Nicholas Dunphy

THE ETCHER who has not been influenced by Rembrandt does not exist, and I, as others, humbly strive to approach the Dutch Master's art, beauty and completeness. By hard work I hope to find new happiness in each completed plate, be the progress ever so small at times.

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San Francisco Art Association Bulletin

Published Monthly by The San Francisco Art Association
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Editorial

Over three and a half years ago this Bulletin was conceived by the Artist Council as a mouth-piece for the activities of this Association. Primarily composed of active producing artists, it was natural that the material included within its pages should resolve itself about what these artists were doing. With the opening of the small but permanent Art Association Gallery at the Museum we feel that a new opportunity has been presented for furthering this Bulletin's original aim. It is therefore our intention to open these pages to the artists holding one-man shows in this gallery. It is only too often that an artist's work is damned without just hearing. In most cases this hearing is denied the artist for lack of an organ through which to express himself. We sincerely hope that the sixteen artists who have this year's shows will take advantage of this opportunity.

The Crocker Textile Collection

Ten centuries of art development will be reviewed as exemplified in textiles when the Crocker Collection is opened at the Museum the evening of January 20th. This collection, gathered over many years, reflects the taste and style feeling of many periods, including an especially fine group of Coptic work, Gothic velvets and tapestries, Renaissance embroideries and weavings of sumptuous quality, and textiles and embroideries of the Greek Islands and the Near East.

Because of the limitations of the loom and the weaver's thorough contact with an exacting technique, textiles in general take over and recreate in their own terms the design characteristics of a period in a satisfying way. On the other hand, as materials of intimate and daily use they are close to the life of their time. Therefore, the history of a period as found in such a comprehensive collection as this has a vitality and directness that is often lacking in the so-called fine arts.

To aid visitors to the exhibition to approach the whole subject with more understanding and therefore enjoyment, a study gallery in which technical, historical, and aesthetic questions are discussed and illustrated has been installed.

GRACE L. MCCANN MORLEY.

From Victor Arnautoff

My best wishes for the New Year to my fellow artists and friends of the San Francisco Art Association. May we continue in unity as we have in the past, for without your cooperation this Bulletin, the Artist Fund, Parillia Prizes, the Art Digest and the Art Association Gallery at the Museum, all would have been impossibilities. 1938 will only be a truly happy New Year if we all unite in devoting our energy and powers to making it such.

A Message from the President

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artists of the West, and the work of the Association.

Important acquisitions are constantly being added to the Anne Bremer Memorial Library. With justifiable pride the Association can point to the most complete collection of art reference books in the West. The library is for the use of students and members.

Recently, one of the foremost ambitions of the Artist Members was realized. A Gallery for the showing of members' work, easily accessible to the public! This was accomplished in cooperation with the Trustees of the San Francisco Museum of Art. Now, the Association has an opportunity to present Rotating One-Man and Group Shows of members' work in their own Gallery.

Also, in cooperation with the Museum, the Annual of the Association has been divided into three sections, thus giving the three major divisions in art expression individual prominence.

The California School of Fine Arts maintains its position as a vital part of the education life of the West, and serves as the training ground for the development of future art leaders.

The efforts of the Board of Directors and the Artists' Council are directed toward the extension of the Association's activities, and to fulfill their responsibility toward an ever-increasing public who turn to them for guidance in the selection of discriminating art forms from contemporary art expression.

We can devise no greater objectives for our own future than those visualized by our founders. They realized the necessity of the simultaneous development of a cultural organization obligated to lead in the establishment of art standards commensurate with the industrial expansion of our great city.

Devoted to public service, its future depends upon an increasing participation of the public. Every member has a part in supporting its work and spreading its influence. So with the New Year, and the assistance of our present members to increase our membership rolls, we expect to continue the objectives to which we are dedicated.

ARTHUR BROWN, JR., *President*.



HOUSE, BENTON, NEVADA. Oil Painting by John Tufts.

Shown in the artists' one-man show at the San Francisco Museum of Art.

Annual Jurors Selected

Jurors for the Spring exhibition of the San Francisco Art Association of PAINTING and SCULPTURE were elected as follows:

For Painting

Jury of Selection—Jose Moya del Pino, Chairman; Ray Boynton, Margaret Bruton, Stafford Duncan, William Gaw, Lucien Labaudt, Constance Macky, Otis Oldfield, Lee Randolph.

Alternates—H. Oliver Albright, Nelson Poole, Hamilton Wolf.

Jury of Awards—Jose Moya del Pino, Chairman; Ray Boynton, William Gaw.

For Sculpture

Jury of Selection—Sargent Johnson, Chairman; Brents Carlton, Adaline Kent, Raymond Puccinelli, Ruth Cravath Wakefield.

Alternates—Cecilia Graham, Valerie Kaun, Michael von Meyer, Helen Philips.

Jury of Awards—Sargent Johnson, Chairman; Adaline Kent, Raymond Puccinelli.

Nicholas Dunphy

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I realize the "long pull" in becoming a master of my tools and am ever mindful of the pitfalls of print-making.

Printmakers should extract the personal and characteristic essence from selected "etchable" subjects. I transfer the subject as I see it to copper, hoping to develop my draftsmanship with each new plate. A fairly well-developed pencil or ink sketch is made on the spot. From this I make a plate-sized drawing and transfer it to the copper. My neighboring "quaint spots", hills, trees, boats, etc.—have kept me fairly close to home.

I had my first introduction to a big wooden-rollered, home-made etching press in the studio shack shared by Robert Harshe and Henry Varum Poore, on the Campus at Stanford University, where I was majoring in art. Later in San Francisco I made my first etching. The first proof was pulled on an old wringer. Ever since this, my first effort, in each completed plate I have realized how little I know about print-making.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street. Creative Modern Products of the Artist Craftsman.

Bay Region Art Association, Gallery, Fifth Floor, Capwell, Sullivan and Furth Building, Oakland. Open from 1:30 to 5:30 p. m., daily except Sundays and holidays. Throughout January, A Selected Group Exhibition of Members' Work. Third Wednesday Afternoon, at 3 o'clock, Forum Meeting in the Gallery, Emilie Sievert Weinberg, chairman. Subject: "A Review of Gallery Activities and Association Achievements Since Its Organization," by Josephine E. Capwell.

California Palace of the Legion of Honor, Lincoln Park. Throughout January, Rare Porcelains from the collection of Mrs. A. B. Spreckels. Recent additions to the Mildred A. Williams Collection of Paintings.

De Young Memorial Museum, Golden Gate Park. Opening January 4 and continuing through the month, the Museum's Collection of Lace. Opening January 6 and continuing through the month, Stage Design, by Jo. Mielziner and R. Whistler. Opening January 22, American Contem-

porary Prints, collected by the American Association of Art.

Duncan, Vail and Company, 116 Kearny Street. January 3, Academy of Fashion Design. January 19, Academy of Advertising Art.

Oakland Art Gallery, Civic Center, Oakland. January 2-31, Paintings by Dong Kingman, chosen Guest of Honor during the 1937 Annual Exhibition of Water Colors, Pastels, Drawings and Prints.

San Francisco Museum of Art, War Memorial, Civic Center. Continuing through January 9, Albert M. Bender Collection of the San Francisco Museum of Art. January 15 through February 21, Prints, by Henri de Toulouse-Lautrec. January 16 through February 6, Oil and Water Color Paintings by Frank Bergman. Beginning January 21, Coptic, Greek Island and Renaissance Textiles, collected by the late Mrs. W. H. Crocker. Beginning January 5, Master Drawings, from the collections of Mr. Charles Crocker and Mr. and Mrs. W. W. Crocker. January 7 through January 24, Analysis of a painting by Henri Matisse.

Tribute from Emilie Weinburg

As a member of the San Francisco Art Association I would like to express my deep appreciation of the contribution Mildred Rosenthal has made in giving us the Bulletin, a publication which has added so to our prestige, and to our enjoyment and information. I feel that we are greatly indebted to her.

Oakland Annual

The annual exhibition of Oil Paintings will be held at the Oakland Art Gallery from March 6 to April 3. The last date for receiving entries is Saturday, February 26th. Three distinct juries of selection will judge the work. Only two works may be submitted, one of which will be hung if accepted by one or more of the juries.

School Notes

The School announces with pleasure that Mr. Maurice Sterne will remain as visiting instructor on the faculty of the School through the Spring semester—January 3 to May 13, 1938.

Mr. Sterne will continue the classes he has so successfully conducted in this School during the past two and a half years in the subjects of figure drawing and painting. The class is held every afternoon, Monday to Friday, from 1 to 4 o'clock. In addition to this regular class, Mr. Sterne plans to form a group of advanced students for special individual work in advanced painting and composition. Students may enroll at any time.

An exhibition of work by students of the School is being sent again at this time on tour through cities of the Northwest, starting with a showing at the new Museum of Art at Seattle on January ninth.